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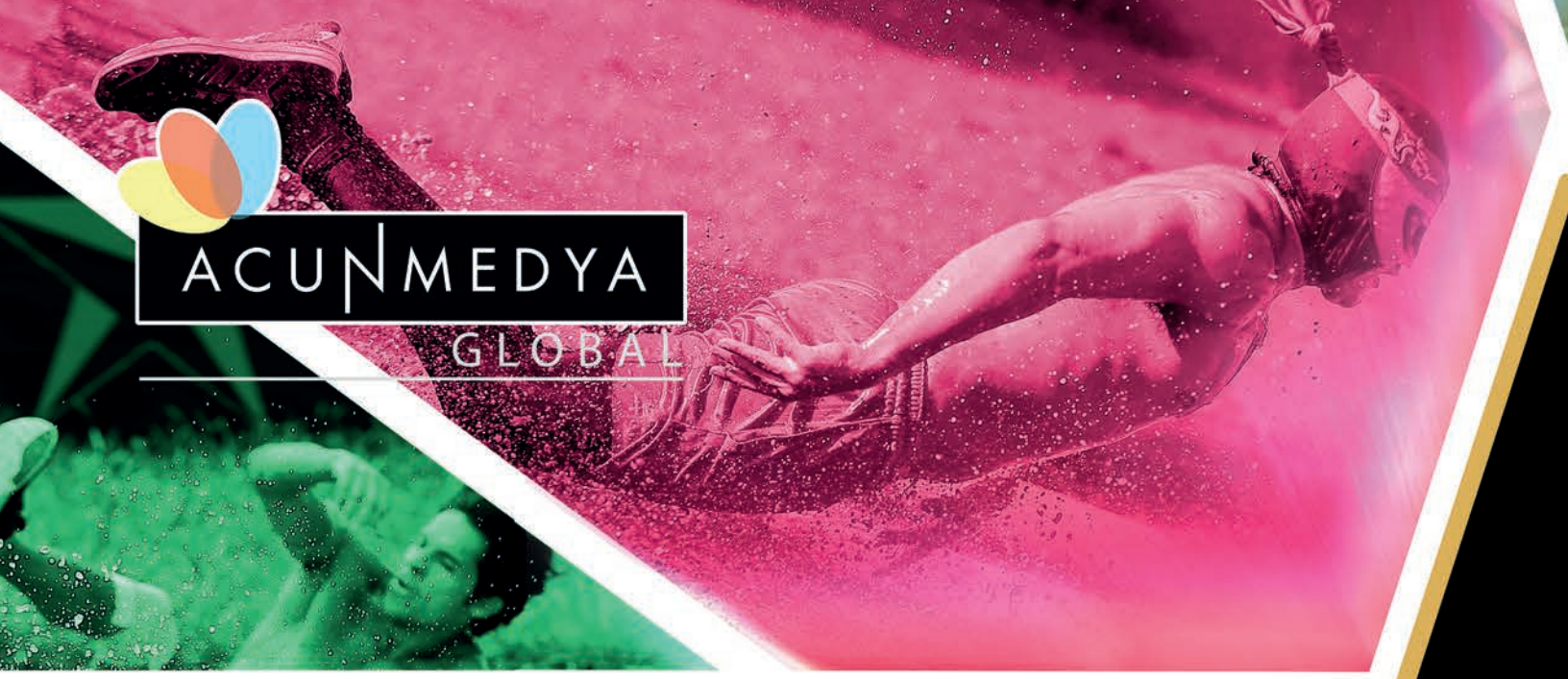
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Britain's Brightest Family

British formats

The BBC and ITV Studios have been enticing buyers with a spate of new formats, some which hark back to tradition and others that push genres in new directions. TBI reports back from around the UK

Nearly 200 international buyers are stood faced away from the cinema screen at the Ham Yard Hotel screening room in London. On stage, Talpa Global chief Maarten Meijs and ITV Studios (ITVS) formats chief Mike Beale stand aside as 60-year-old Bob takes the floor.

One by one, they turn in appreciation as the amateur crooner, decked out in a black suit and bowtie combo, belts out a brilliant rendition of Arthur Hamilton's 'Cry Me a River'.

"You've just become judges," Beale tells the audience, who are experiencing the latest reworking of Talpa's biggest franchise, *The Voice*, which is titled *The Voice Senior*.

The format, showcased at the ITV Studios Formats Festival in February, is one of several new formats Talpa owner ITV Studios has launched in recent months. With the others including a rebooted *Dancing on Ice*, *Brightest Family*, *Change Your Tune*, *Five Star Hotel* and *What Would Your Kid Do*.

"This year *The Voice* became the biggest franchise ever," says Meijs, managing director of Talpa's international arm.

"We know from the other versions that the time is right to add a new family member. We've always been consistent with *The Voice* – it is

family entertainment, and we are now able to cater for all generations of the family, including the seniors, with one show."

ITV Studios Global Creative Network and Nordics MD Beale later takes the audience through the latest 'time-travel' format from another subsidiary group, Twofour.

Change Your Tune challenges Britain's worst singers to improve their vocals over a period of weeks that on screen seems like seconds. As with the widely lauded *This Time Next Year*, in which people make life pledges before disappearing off stage





for seconds and then reappearing with often incredible results, the singers' talents usually seem instantaneously improved. They then use the new skills to compete for a prize.

"Even though the singing market is quite crowded, it's such a unique device that we thought there might be space for another format," says Melanie Leach, CEO of Twofour. "That's why we came up with *Change Your Tune*."

brought so many 18-34s to ITV2 and sold around the world as a format.

The new show, which takes place in sunny South Africa, is billed as a battle of the sexes and sees the contestants, all singletons, compete in mental and physical challenges before voting who remains.

An intriguing and unusual option comes from ITVS-owned Potato. *An Hour to Catch a*

day appeal. This tallies with BBCWW's strategy shift from last year, which moved away from commissioning programming for its local channels in favour of reworking existing formats for local markets.

As such, a key title in Liverpool was *The Generation Game*, which is finally coming back to BBC One after a number of false starts. "Heritage titles are massive," says Forsyth, noting *The Weakest Link* returned as a special recently in the UK on the BBC and scored big numbers. "We're seeing the trend for 'nowstalgia' – comforting themes and familiar formats brought up to date."

Also on the entertainment slate is new Channel 4 comedy quiz show *Blink* from Zig Zag Productions. It sees celebrities go head-to-head in rapid-fire knowledge quizzes in which clues appear for mere fractions of seconds.

Closer to the core BBC public service remit is *Safety in Numbers*, which Hello Halo has produced for the BBC. The format questions the notion of 'difference' by having a group of people who share conditions such as alopecia or cerebral palsy help another person with the same condition to overcome fears and isolation.

at the forefront

Focusing on format models that have worked in the past is something ITVS is keen on – and the recent success of *Dancing on Ice* on ITV in the UK is a clear example.

Beale is now keen to get the skating format in tip-top form internationally. "I did suggest we had an ice rink at the festival, but the marketing team was not impressed," he tells TBI.

Also on the current ITVS slate is *Brightest Family*, from UK-based Gameface, a quiz show in which 16 smart families compete in a knockout tournament. The twist is one family member nominates another to provide answers.

Guess the Star, an in-house entertainment show, sees five popular stars transformed into pop icons before lip-syncing a song in front of three teams of celebrities, who must then identify the person underneath the makeup.

Survival of the Fittest, meanwhile, is in the vein of *Love Island*, the reality format that has

Killer follows specialist detectives as they receive news of a murder, recording the decisions they make within 'the golden hour', a term police use to describe the all-important window of the first 60 minutes critical to solving crimes.

Days after the Formats Festival, BBC Worldwide (which is due to become BBC Studios on April 1, after TBI goes to press) launches its latest round of shows at its annual Showcase event.

"Our big focus is trying to continue that type of show that can work as tape and formats," says Tracy Forsyth, BBC Worldwide (BBCWW)'s genre director of factual and factual entertainment.

BBCWW has recently been following the same track as others such as ITVS, Endemol Shine Group, DRG and CBS Studios International, who have been delving into their libraries to find older formats with modern

For the younger demos, BBCWW is offering up *Phone Dater* (fka *Phone Swap*), a cringe-inducing dating show in which couples get access to their potential suitor's mobile phone during the date.

The short-form series for online channel BBC Three runs episodes to six minutes, meaning the content can be disseminated on a number of social media platforms, as well as online networks or linear channels. It can also be reversioned into a longer-form show.

Factual entertainment comes in the shape of *Romesh's Really Rough Guide*, in which celebrity comedian Romesh Ranganathan goes to the world's least tourist friendly destinations.

With the ground work laid at events in the UK two months ago, Beale and Forsyth will be hoping to close deals at MIPTV. The challenge will be keeping buyer's attention, just as crooner Bob did at the Formats Festival. **TBI**

MTV's rock solid Orr

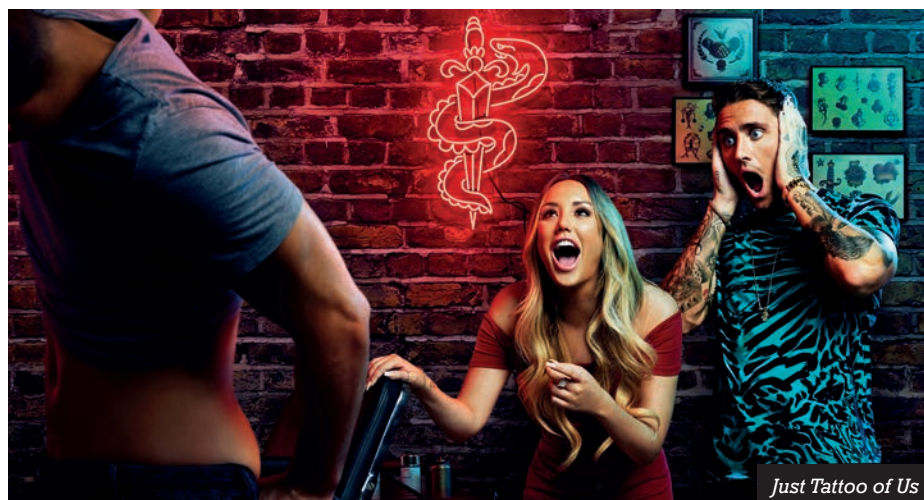
Does the success of reality shows *Geordie Shore* and other reality formats prove that MTV International has finally outgrown its past and redefined the brand? Gary Smith talks with commissioner Craig Orr

Craig Orr, VP of commissioning and development at MTV International, holds a key role in the 16-season success story that is *Geordie Shore*. He was also instrumental in the commissioning and production of many of MTV's other hit franchises, including *Ex on the Beach*, *Just Tattoo of Us* and the recently launched *Beach Body SOS*.

With its 16th season currently broadcasting and generating headlines, reality series *Geordie Shore* truly is a gift that keeps on giving. When he started working on the show on season five, Orr's hope was that it would make it to a tenth season. "Once we reached that milestone, it was clear that the show still had an audience, so we carried on, and it is now more popular than ever, with season 16's audience up by 20% on season 15," he says.

The party-animal cast of the MTV UK-commissioned series is currently in Australia filming season 17. "They think they're the baddest partiers on the planet, but when they met up with their Australian counterparts on the Gold Coast, they were comprehensively out-gunned," says Orr.

It might sound glaringly obvious, but the cast and their lifestyle are central to the show's



Just Tattoo of Us

"Then the cast and MTV continue the conversation through social media. We have a great in-house team helping with that, but the cast is massive on social networks, which really helps because we want people to be talking about the show."

Orr says that background chatter also helps to make the slot real appointment TV, with the exec noting the "surprising" numbers the scheduled broadcasts often reaches. Ultimately though, this is content for and by youths.

While the *Shore* franchise, which began with *Jersey Shore* in the US, is the granddaddy of Viacom-owned MTV's format stable, more recent addition *Ex On the Beach* is a growing hit.

In addition to the original, there are now ten local formats around the world. Of those, the format has been produced under license by third party broadcasters in Denmark, Finland, France, Hungary, Norway, Russia and Sweden. MTV recently ordered a US version.

"Given the success of these shows we will be introducing more hours, and several big and fun new formats," says Orr.

"We're constantly on the lookout for new ideas and we've learned a lot along the way. You need to invest properly in the casting and the editing is hugely important.

"We used to film three or four days for a one hour episode of *Geordie Shore*, and although now it's more like two to three days, it's always really challenging. It doesn't get any easier to make the show to the standards that we set ourselves."

On top of that, the *Just Tattoo of Us* format, now into its second season, is building nicely, and MTV International, which is part of Viacom International Media Networks, has just launched *Beach Body SOS*. "We'll soon be adding the game show *Crash Karaoke*, as well as *The Charlotte Show* featuring *Geordie Shore*'s Charlotte Crosby and her family and friends, and a variety show with a twist called *Amazingness*," says Orr. **TBI**



"Given the success of our programmes, we will be introducing several big and fun new formats. We're looking for new ideas."
Craig Orr, MTV International

longevity. "They allow us to film their lives in a totally unfiltered way, so we in turn do not judge them – we just let them get on with it," Orr says. "That's what lies at the heart of the show's appeal. The audience knows that it's unforced and authentic, so there's a strong connection there.

"Within that the shows are fun and emotional, and the people in the shows are highly engaging whatever they're doing, whether it's dating, driving, drinking or losing weight," says Orr. "What we're really dealing with is universal truths that resonate deeply with a lot of their generation."

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Formats Hot Picks



THE SHOW: *The Launch*
THE BROADCASTER: CTV (Canada)
THE PRODUCER: Big Machine Media, Bell Media, Eureka, Insight Productions
THE DISTRIBUTOR: Sony Pictures Television
THE CONCEPT: Twist on the singing competition genre in which contestants release songs 48 hours after their TV debut

The Launch has been the breakout format hit in Canada this year. The singing competition series with a twist scored strong ratings and has catapulted virtually unknown musicians to the top of the iTunes chart.

The format sees a new original song from an international star presented at the beginning of each episode. Five contestants, with the help of celebrity mentors such as Boy George and Alessia Cara in Canada, then compete over the next 48 hours to record the best version of the song, which is launched at the end of the episode. At the dénouement, two musicians are selected to perform their interpretation to a live audience, with the winning version released immediately.

After six such episodes, a seventh revisits with winners and charts their rise from obscurity to fame, with the 'Launched alumni' then meeting each other for the first time.

"*The Launch* is the first show that focuses on the drama and behind the scenes of producing a hit song," says Sarah Edwards, creative director of distributor Sony Pictures Television's newly formed Future Formats division, which was created to find new hits.

"We met with Insight Productions at MIPCOM, where we first saw the taster, which blew us away," says Edwards. "It stood out because it was a music talent show that had authenticity and a much more factual feel than any we had seen previously.

"The scenes in the recording studio are riveting as the competitors go through the process of nailing the perfect version. For the viewer this is not about voting, it's about whether or not they buy the song when it is launched at the end of the show."

The format also has the distinction of hitting MIPTV with a UK deal already in the bag. Sony-backed UK formats house Electric Ray is working up a local version format, which comes from Big Machine Label Group and CTV parent Bell Media, which had never previously had a format sell on the international market.

SPT also has rights to sell the original Canadian version.



THE SHOW: *Child Support*
THE BROADCASTER: ABC (US)
THE PRODUCER: Banijay Studios North America
THE DISTRIBUTOR: Banijay Rights
THE CONCEPT: Warm quiz show incorporating the knowledge and wit of children

In *Child Support*, contestants attempt to win US\$200,000 by relying on children to get them through a quiz. In the US on broadcaster ABC, the show sees presenter Fred Savage asking ten questions to contestants. If they get an answer wrong, they can be saved by a right answer from any of five kids sat in a room with comedian and writer Ricky Gervais, who asks them the same question.

Andrew Sime, VP of formats at distributor Banijay Rights, says the show is “a modern take on the big money studio gameshow”, adding: “What Banijay Studios North America has done with the format is to combine the tension and jeopardy of a high-stakes quiz structure with the unpredictability and humour that result when one of the biggest names in comedy is face-to-face with a bunch of elementary school children.”

Each self-contained episode of the fast-paced format is designed to ensure no two games are the same, and contestants are quickly replaced if they fail.

Sime says that localising the format doesn’t require “a carbon copy of Ricky Gervais”, though interested buyers have raised the question of how to find an equivalent. “They just need to be someone who is funny, and who can get the best out of a group of often unpredictable and precocious kids,” he adds.

THE SHOW: *The Search*
THE BROADCASTER: Keshet Broadcasting (Israel)
THE PRODUCER: Youngest Media
THE DISTRIBUTOR: Keshet International
THE CONCEPT: A quiz show twist on the word search

David Flynn’s Youngest Media already has a reputation for coming out with novel ways to create new formats. *The Search* continues the trend, this time looking to the humble word search. “What if it wasn’t enough to know the answer, but you also had to find it,” he says. “We decided to hide the answers to general knowledge quiz questions in a word search.”

The concept takes the small pen and paper game and supersedes it on to a giant, fully animated video floor. “As soon as you turn on the show, you instantly understand the game,” says Flynn.

Youngest has created various round configurations, with each round eliminating the lowest scoring pair of contestants. A final visual element sees participants having to work together to light up each end of a word.

“As soon as we played it for the first time and the contestants were shouting at each other to get into the right position, we knew we were on to a winner,” says Flynn.

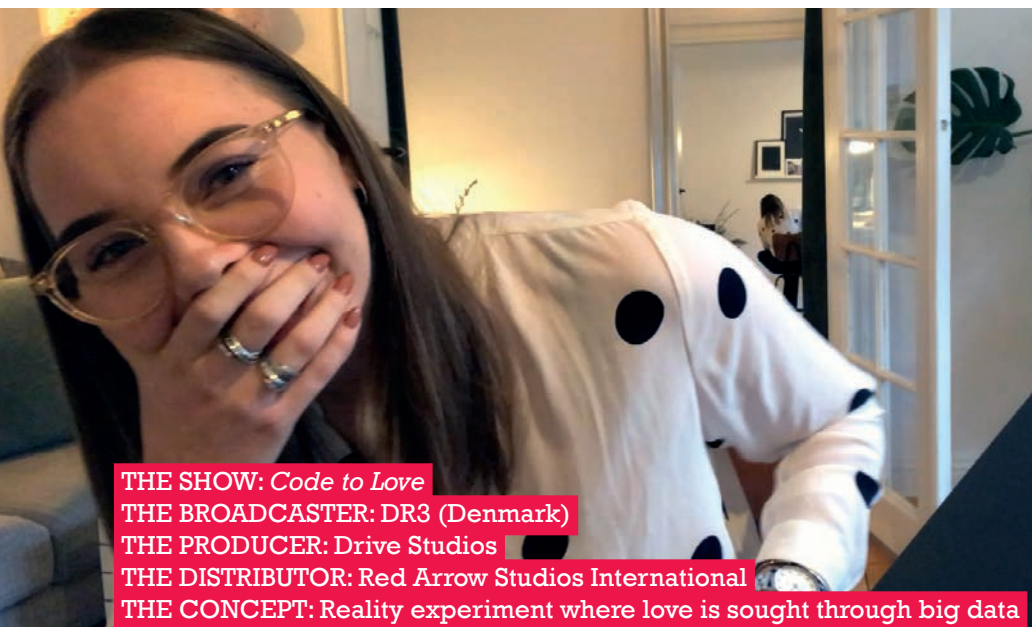
A 30-minute version comprising three episodes has been created for Keshet in Israel, airing later this year, and the broadcaster’s sales arm, Keshet International (KI), is selling the show on the global market.

“This type of game show is very flexible,” says KI COO and president of distribution Keren Shahr. “We also have a 60-minute version developed, as we know many of our clients would want it for this time slot.” The longer version adds a fourth pair of contestants and an extra round.

“Besides the visual compelling element that makes for a very dynamic game show, this format has very strong familiarity and even a nostalgic element to it,” says Shahr.

“Almost every territory has the old pen and paper word search game, and we’ve taken this and transformed it into a visual gameshow. This will help audiences connect to the game and join in, which they can also do via a play-along app that we will offer to buyers.”





THE SHOW: *Code to Love*
THE BROADCASTER: DR3 (Denmark)
THE PRODUCER: Drive Studios
THE DISTRIBUTOR: Red Arrow Studios International
THE CONCEPT: Reality experiment where love is sought through big data

Denmark is one of the most prolific creators of dating formats with a twist, and Red Arrow Studios has been among the winners from the trend. The latest in the canon is *Code to Love*, which uses big data to predict compatibility. "The broadcaster, DR3, wanted a show that took a different approach to dating, specifically one that used science and was a credible experiment in its own right," says Harry Gamsu, VP of non-scripted at Red Arrow Studios International.

The format sees happy couples surveyed to understand what makes their relationship so successful. This data is then fed through an advanced computer to construct a nation's 'code to love', an algorithm that can then be used to match singles.

"Denmark and Scandinavia, in general, are light years ahead in their use of technology, artificial intelligence and algorithms, but they also have a very high number of single

households," says Gamsu. "The goal here was to harness the power of technology to see if they could create a 'source code to love'"

Gamsu notes that many apps, websites and matchmaking companies promise the idea of finding singles 'The One', but that "there are lots of people who are left disappointed by them". "In this show we take on all the difficulties of finding a match to see if technology – and specifically algorithms – can do the job better," he adds.

The tech behind the show is proprietary and can be exported for local remakes, while love and relationship experts exist in every country. Gamsu notes as more versions are made internationally, the database will grow and potentially make it even more accurate and more attractive to new buyers.

"In the Danish version, the data group surveyed were younger since it reflected the profile of DR3, which does skew young. However, this format does appeal to a broader demographic and there is no reason to exclude older couples from the survey – indeed it's those couples who have been together longest that have the best insights into a successful relationship."

He believes both public and commercial TV audiences will be attracted to the 'can it work' nature of the format.

THE SHOW: *Date or Dump*
THE BROADCASTER: Facebook/Unilad
THE PRODUCER: Youngest Media
THE DISTRIBUTOR: The Story Lab
THE CONCEPT: Blindfolded singles sit opposite each other and assess their compatibility through awkward personal questions

Date or Dump is not only the latest collaboration between UK indie Youngest Media and formats distributor The Story Lab, but is also the first original entertainment shows from Unilad, which is known for its Facebook page, licensing short form content and claiming 500 million page views a month.

"We decided to collaborate with our *Game of Clones* partners at Youngest Media on some formats that could work across our business, using our relationships with digital media platforms such as Unilad to create some brilliant original content ideas that can work both as

short-first, digital-first entertainment and as long form formats with universal appeal," says The Story Lab director of global formats Luci Sanan.

The result was a gameshow aimed squarely at the 16-34 audience of shows like *Love Island*. Each short-form episode online sees initially blindfolded singletons sit opposite to each other grill each other with a series of embarrassing pre-written questions.

"Youngest execs are experts at creating unique and entertaining ideas which resonate with the millennial audience, who we wanted to target all around the world," says Sanan. "We agreed that *Date or Dump* was a perfect combination of romance and cheekiness in a simple yet effective game format"

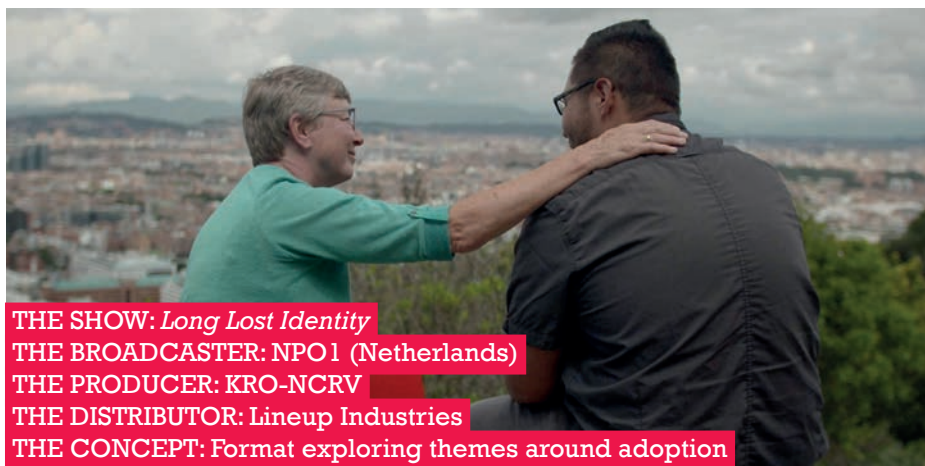
The long-form version that Story Lab will be selling internationally follows the fortunes of several couples in each episode, challenging "the concept of judging someone based on first impressions in a hilarious way", says Sanan.

The idea is to bring out the preconceptions



young people have when using dating apps or watching celebrities online in a gentle way.

Sanan says the Unilad series was "a great success", reaching two million views in two days and attracting a surprisingly high number of 16-24 males. Discussions are underway for the digital series and longer television adaptations. "Dating is universally understood," adds Sanan.



THE SHOW: *Long Lost Identity*
THE BROADCASTER: NPO1 (Netherlands)
THE PRODUCER: KRO-NCRV
THE DISTRIBUTOR: Lineup Industries
THE CONCEPT: Format exploring themes around adoption

Long Lost Identity is a format with social, emotional and spiritual aspirations. The Dutch show sees a person adopted as a child and one of their adoptive parents return to the country of the adoption and place they were first connected as a family.

"They also visit beautiful and characteristic places in the country, so the child gets a good idea of his or her origins," explains Julian Curtis,

co-founder of the show's distributor, Lineup Industries. "Meanwhile, parents and children talk to each other about their relationship, with the aim of understanding each other's situation and getting closer together."

Whereas that other famous Dutch format *Long Lost Family* is about reuniting relatives, *Long Lost Identity* is about repairing fractured relationships between adopted parents

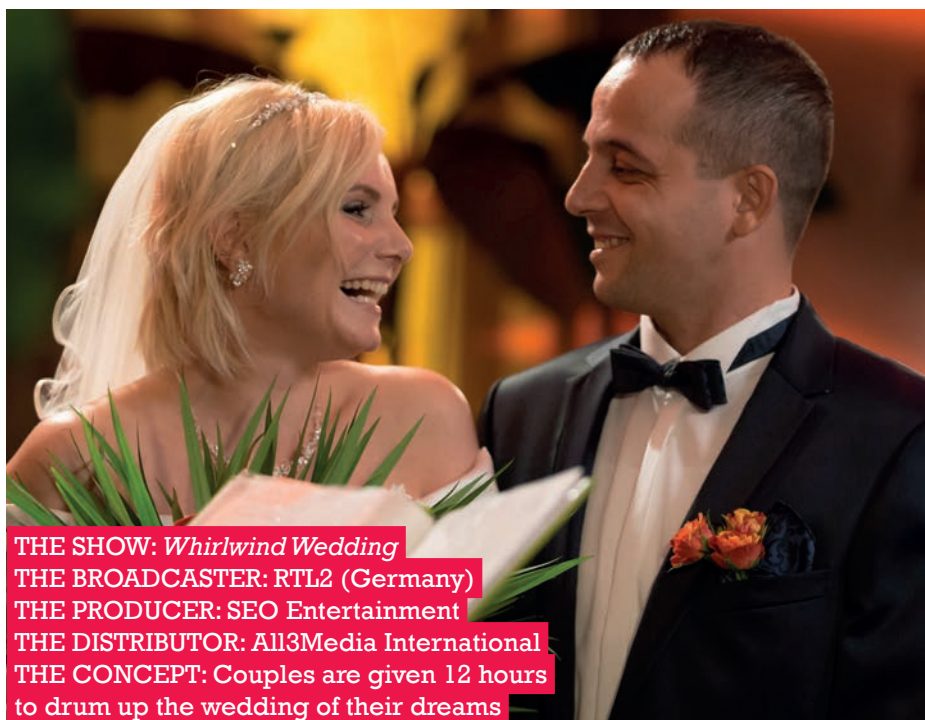
and children, and finding one's roots. "In the Netherlands we started *Long Lost Family* back in the 90s, when the way adopted children construct their identities and the issues they face were not widely understood," says Curtis.

"Not only do many of these children want to know who their biological parents are, they also have limited knowledge of their native nationality."

Curtis says the international success of *Long Lost Family* proves the appetite for emotionally charged formats – "although this trend is in some ways restricted to Europe, US and Australia, where these shows have the best reception," he adds.

"Identity has become a hot topic on a number of levels and this new show explores that theme, as well as of course being a great platform for fascinating stories – unpacking family dynamics and touching on themes that everyone can relate to," says Curtis.

"At the end of the day these shows are about family, human emotion and these are relatable no matter where you come from."



THE SHOW: *Whirlwind Wedding*
THE BROADCASTER: RTL2 (Germany)
THE PRODUCER: SEO Entertainment
THE DISTRIBUTOR: All3Media International
THE CONCEPT: Couples are given 12 hours to drum up the wedding of their dreams

There's a plethora of new dating and relationship formats hitting MIPTV this year, but none challenge their characters to marry in twelve hours except All3Media International's new effort, *Whirlwind Wedding* (aka *Married in 12 Hours*).

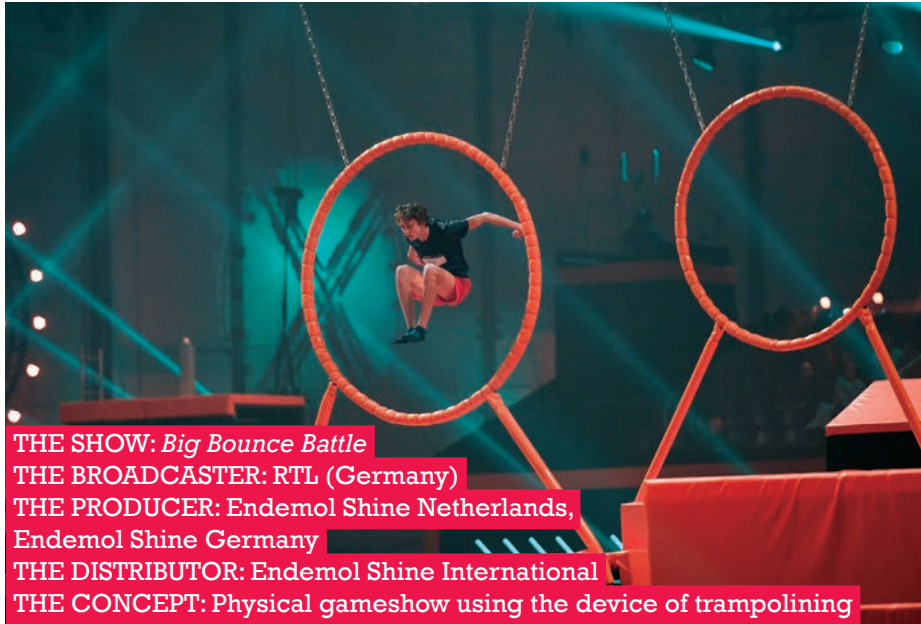
The format, which hails from Germany, sees couples challenged to get engaged and attempt to marry just half a day later, arranging everything from the ceremony to the party in the hours that precede the big moment with a €15,000 (US\$18,500) budget.

However, if they overspend the allocated cash or run out of time, the nuptials are off. "I've never seen another wedding format like this," says series executive producer Eileen Fröhlich.

"Each episode of *Whirlwind Wedding* features a new couple who will propose, then organise their entire wedding – including choosing rings, and deciding on the venue, caterers and dresses – all in twelve hours before we see them get married," says Nick Smith, senior VP of format production at All3Media International.

The first episode in Germany reached 5.8% of 14-49s, which Fröhlich says is 10% over the channel average. "RTL2 launched a lot of new formats in February, but *Whirlwind Wedding* had the best start," she adds. "The German series is four episodes long, but now it has been proved this great idea can be successfully produced – the first episode rated extremely well – I'd suggest making as many episodes as possible while the concept is a surprise to viewers and you have good weather."

"There has been a big trend for dating formats in recent years, so it seems logical that it could be wedding shows next," says Smith. "Buyers are telling us they are looking for feelgood shows that the entire family can watch together. What is clear is that broadcasters' appetite for gritty or mean-spirited formats has diminished."



THE SHOW: *Big Bounce Battle*
THE BROADCASTER: RTL (Germany)
THE PRODUCER: Endemol Shine Netherlands, Endemol Shine Germany
THE DISTRIBUTOR: Endemol Shine International
THE CONCEPT: Physical gameshow using the device of trampolining

Big Bounce Battle promises to be one of the most fun new formats at MIPTV this year.

The show, originally from Endemol Shine Netherlands and for German network RTL via Endemol Shine Germany, uses the growing global trend for trampolining

and parkour as the centre point of its USP as a format.

"It seems like everyone is going to Gravity Force with their kids and this is TV iteration of that," says Endemol Shine Creative Networks CEO Lisa Perrin. "It sits

perfectly alongside our heritage formats like *Wipeout* and the newly relaunched *Fear Factor*."

In Germany, Perrin says the format has resonated with young audiences: "It's very accessible and fun – you don't have to be uber-fit to take part like *Ninja Warrior*. You also can't help but want to try it – we've all bounced around on a trampoline at sometime on our lives, and there's real feeling of fun around the format."

Each episode sees a wide variety of contestants tackle an assault course made up of trampoline hurdles in the fastest time possible. "Endemol Shine Germany has come up with a really spectacular course," says Perrin.

Throughout the programme, the course gets harder as the quickest competitors aim to reach the final, where the winner will secure a large cash prize.

"This really epitomises the trend for feelgood and fun television," says Perrin. "What sets *Big Bounce Battle* apart is that its fun, warm and feelgood. I think that's what we all need a bit more of right now."

The Break-Up is a counterweight to the flood of dating, wedding and relationship formats on the market right now. The show mixes social experiment and reality elements in a bid to help troubled couples work their way to a more positive place.

"It is based on an existing couples therapy that challenges real life married couples to the extreme by making them experience the feeling of losing everything with the aim of shocking them out of their complacency and helping them resolve their deep-rooted relationship issues," says Arabelle Pouliot de Crescenzo of distributor Kabo International.

French producer Newen created the 60-minute format after identifying that one in two marriages end in divorce. The concept sees a couple break up – dividing their belongings, signing divorce contracts and taking off their rings – before focusing on single life for six weeks. They then decide if they actually long for their partner and a better relationship together.

Episodes will reveal different moments in the process, with four to six couples featured, before each takes the ultimate decision whether to save their marriage.



THE SHOW: *The Break-Up*
THE PRODUCER: Newen Group
THE DISTRIBUTOR: Global Road Entertainment (US, Eng.-speaking Canada, UK, South America), Kabo International (ROW)
THE CONCEPT: social experiment format in which couples split in order to save their relationship

"*The Break-Up* is a relevant format perfectly crafted to emotionally connect and resonate with today's audiences," says Pouliot di Crescenzo. "However, although the process the

couples will go through will be extreme, the outcome based on this existing real life therapy method is expected to bring the couples back together in most cases." **TBI**



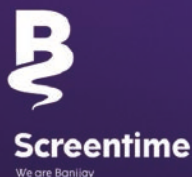
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Introducing Señor Mono

After working hand in hand with Mexico's Televisa to create entertainment formats for the international market, Spanish TV producers Javier Pérez de Silva, César Rodríguez and Joaquín Zamora have left La Competencia to launch a new company, Señor Mono. Emiliano de Pablos reports

Over the last five years, La Competencia has become one of Spain's most prolific independent TV formats houses, with a standout international presence, thanks in part to stable alliances with powerful distributor FremantleMedia and then Televisa.

However, its founders have left to launch a new company, Señor Mono, which is a venture with Germany's Beta Film.

The Madrid-based company is operating in both the TV drama and entertainment formats businesses, working for both local broadcasters and the international market.

Though Beta already backs entertainment outfits such as Seapoint and Lineup Industries, this is its first direct step in the unscripted arena. "One of the reasons behind the agreement has been to explore a new entertainment business line for Beta," says Javier Pérez de Silva, partner and executive producer at Señor Mono.

"The other one is Latin America: Beta wants to be stronger in this market and we have been there for five years, opening doors alongside Televisa."

The new firm has struck deals former Televisa executives such as Ricardo Ehrsam, who has launched his own independent distribution and coproduction company, Maluc Entertainment. "Beginning at NATPE, we started taking new formats to the market and pitching to the Spanish TV networks, always with an international ambition, producing pilot programmes and sharing commercial exploitation with broadcasters," says Pérez de Silva.

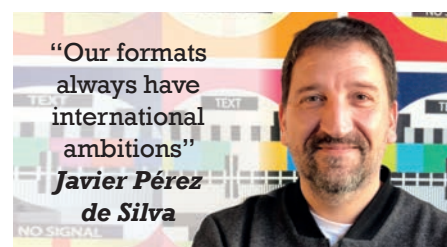
The company has also begun to explore international co-development alliances, looking for TV windows to launch paper formats. It is preparing *The Laugh Detector*, a humorous show that applies a facial recognition software with Red Arrow Studios International.

Other early formats include *True Face*, a facial recognition talk show that is getting a pilot; and *The Partner*, a kind of *Apprentice*-meets-cooking show in which a chef will search for potential partners. In reality series *Catwalk to the Jungle*,

major fashion designers relocate to live with remote tribes around the globe. The designer must create a collection with the jungle materials, search for models and organise a catwalk event.

'Emotainment' series *The Return* will travel to abandoned towns, hospitals, schools, amusement parks, shopping centers and theaters that once were important in a person's life. Subjects will then relive the stories that occurred there.

"As a big distributor, Beta allows us to reach market windows that we could not get to alone such as the new OTTs," says Pérez de Silva. "They help us to grow in some aspects, and we respond with paths they had not traveled."



Pérez de Silva predicts that the "basis for the coming years is to own IP, as the economic crisis is largely behind us".

"There are more windows and more business opportunities and the market has been democratised," he adds. "Now the key is how to harness this all." **TBI**

OPERACIÓN TRIUNFO'S SUCCESSFUL SURGERY

Gestmusic's Tinet Rubira reveals why La1's talent show hit the mark on its return to Spain and how the Endemol Shine Iberia prodco's other international format is faring



Six years after its last edition, talent contest *Operación Triunfo* returned last year to Spanish broadcaster RTVE's channel La1 as one of the major sensations of the local TV season, averaging a standout 19% audience share and 2.4 million viewers. Created and produced by Endemol Shine Iberia's Gestmusic, the show benefited

from a transmedia strategy that lured young audiences to its Monday primetime galas.

"It was about incorporating the digital world into the format, and doing it in an organic and natural way," says Tinet Rubira, managing director at Gestmusic. "For example, in 2017 it would be anachronistic to have a group of 16 young adults without a mobile phone."

"We knew that young people were not aware of La1's primetime, so we looked for them where they were: on social networks and YouTube: hence the commitment to operate an OT 24-hour live channel on YouTube," he adds.

In March, *Your Face Sounds Familiar*, another music talent contest from Gestmusic, wrapped season six with a 20.3% share and 2.7 million viewers, topping Friday's primetime for Atresmedia's Antena 3. "In this case, the factors were nostalgia, humour and surprise," says Rubira. "We looked for a transgenerational repertoire, imitated great local and international music icons, looked for celebrities that surprise with their talent, and bathed all that with a sense of humour. It's 100% feel good TV."

The format has been sold to 40 international territories, including to ABC in the US and the Arab world, where an MBC adaptation simulcasts to 22 countries.

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VIVEK LATH



The reality in India is competition

Within India we have a massive audience, which has a diverse and vast appetite for content. With the rising popularity of reality shows, a new dimension has been added to the ever-growing television industry.

India remains the key focus of local producers, and following films, TV movies and series that have made a mark around the globe, formats will most definitely be next to claim a portion of the international limelight.

Formats in the non-fiction space have taken their time to captivate audiences in India, as dramas and movies have been a staple for audiences for decades. However, times are changing with huge, new opportunities – the unprecedented success of programmes such as *Who Wants to be a Millionaire?* have proven that they are here to stay.

Today, Indian television weekend primetime is ruled by reality shows or variety entertainment shows. However, only the big-ticket formats such as *Indian Idol*, *The Voice* and *Big Brother*, which have traveled extensively around the world, have been popular in India over the years.

Mainstream Indian channels still work with singing and dancing formats – most of them being homegrown – but only want successful international formats to adapt. Examples include the local version of *Rising Star*, which was a breakthrough format for Viacom 18 Media's Colors TV. It was the first Indian singing show to be broadcast live and was a ratings sensation,



as was Star India's localised version of Viacom International Media Networks' celebrity entertainment show *Lip Sync Battle*.

The format that stands out amongst the regular fare of singing- and dancing-based formats is *Big Brother*, which is known as *Bigg Boss* (pictured). The show finished its tenth season earlier this year and doesn't look to be slowing down any time soon.

Kids-based formats have also found their feet, which proves any show involving children is very appealing and will always be in demand.

The regional Indian channels have taken more risk with medium-sized formats. Some

of them such as *Super Singer* on Star Vijay and *Comedy Stars* on Asianet are working well.

Similar to Hindi general entertainment channels, regional nets have brought a plethora of homegrown formats to the fore in various languages over the last year – for example *Dance India Dance* on Zee TV and *Roadies* on MTV.

Formats in India are still very celebrity-driven and extremely popular on the whole – genres such as social experiment and constructed reality have a long way to go before Indian audiences take any interest in them.

With the advent of SVOD, a lot of the OTT platforms have started producing non-fiction content, with Voot remaking *Stupid Man Smart Phone* and Amazon India streaming *The Remix*.

This trend will see an upsurge, as experimentation with content that is limited on TV is very much a possibility on OTT platforms. Platforms are looking for content that makes them stand out in order to secure new subscriptions. **TBI**

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